

2-25-1991

Faculty Recital: Ronald L. Caravan, clarinet and saxophone

Ronald L. Caravan

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ITHACA

Ithaca College
School of Music

Caravan recital



FACULTY RECITAL

Ronald L. Caravan, clarinet and saxophone

Assisted by:

**Margaret Johnson, piano
Paul Goldstaub, celeste**

PREMIERE RHAPSODIE (1910)
for clarinet and piano

Claude Debussy
(1862-1918)

POLYCHROMATIC DIVERSIONS (1979)
for clarinet solo

Ronald L. Caravan
(b. 1946)

METAMORPHOSES (1975)
for clarinet and piano

Walter S. Hartley
(b. 1927)

SARABANDA AND CORRENTE
from *Sonata, op. 2, no. 4*
(Performed with C soprano saxophone and piano)

Antonio Vivaldi
(1675-1741)

INTERMISSION

SARABANDE AND GIGUE (1976)
for alto saxophone and piano

Fisher Tull
(b. 1934)

GRAPHIC IV (1973)
for alto saxophone and celeste

Paul Goldstaub
(b. 1947)

SONATA (1984)
for soprano saxophone and piano

Ronald L. Caravan

**Walter Ford Hall Auditorium
Monday, February 25, 1991
8:15 p.m.**

Ronald L. Caravan is serving on the faculty of the Ithaca College School of Music this spring teaching clarinet in the studio of Robert Schmidt, who is on sabbatical leave. Dr. Caravan is a performer of both clarinet and saxophone and has been on the faculty of the Syracuse University School of Music since 1980. He earned the Performer's Certificate on clarinet from the Eastman School of Music as well as the Doctor of Musical Arts in Music Education and Master of Arts in Music Theory. As a performer, Dr. Caravan also plays soprano saxophone with the Aeolian Saxophone Quartet, a chamber group that is widely recognized as one of the finest ensembles of its kind. As a composer, Dr. Caravan has several works published for clarinet and saxophone, and is particularly well known for his music and teaching materials dealing with unconventional sound resources on the single-reed instruments. He has served as president of the North American Saxophone Alliance and is present woodwind review editor for the New York State School Music News. He is recorded in performance with the Saxophone Sinfonia (Golden Crest) and the Aeolian Saxophone Quartet (Ethos).

Margaret L. Johnson, a resident of Brockport, New York has been active as a professional accompanist for nearly twenty years. She earned the Bachelor of Music and Master of Music degrees from the Eastman School of Music where she studied with Brooks Smith and the late George MacNabb. She has appeared as an accompanist with recitalists in the northeast, and choral organizations in California, Virginia, and Montreal. She has also served as a rehearsal pianist or music director for several theatre productions in the Rochester, New York area. Mrs. Johnson is presently the keyboard chairman for the New York State School Music Association, and also works in the educational field as the northeast area coordinator of the EuroVacances Youth Exchange Ltd.

Paul Goldstaub is an assistant professor at the Ithaca College School of Music, where he teaches theory, sight-singing and orchestration. His pieces have been performed by the St. Paul Chamber Orchestra, the Minnesota Opera, Cincinnati Opera, Eastman Wind Ensemble, the Guthrie Theatre in Minneapolis, and many college and university groups throughout the USA. His one-act chamber opera *The Marriage Proposal* was produced off-off Broadway in 1986, and in 1989 he conducted the premiere of his orchestra piece *Choosing To Be* at Carnegie Hall.

Many of his pieces have been performed by Ithaca College performers since Dr. Goldstaub began teaching here in 1986. These include *Festival Prelude* (Wind Ensemble), *Venetian Echoes* (Trombone Troupe), *Sonata for Five Trumpets* (Trumpet Ensemble) *Love's Voices* (tenor David Parks and pianist Richard Montgomery), *Tempest Songs* (soprano Marion Hanson and pianist Alan Giambattista), two dance scores for the Dance Concert of 1988, and *The Migration of the Dragons* (Women's Chorale), *Scherzo* (Women's Chorale) and *Lago di Como, Italia* (saxophonist Jamal Rossi).

Dr. Goldstaub has earned degrees at the Eastman School of Music and Ithaca College and has received awards from Meet the Composer, the American Society of Composers, Authors and Publishers (ASCAP), and the National Endowment for the Humanities.